User Guide

LeRoy Package for Sibelius

A collection of fonts and styles
designed for scoring music in Sibelius
following the style of early printing
as found in the publications of
Adrian Le Roy and his contemporaries

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ABOUT THIS GUIDE

This User Guide explains the contents of the LeRoy Package for Sibelius, how to use the package effectively, a little general information about Sibelius and general information about the style of music the package is designed to emulate.

ABOUT THE LEROY PACKAGE FOR SIBELIUS

This package contains 2 Sibelius files (.sib) and a collection of fonts.

With this package, Sibelius users have an assortment of tools that enable them to create scores that resemble early music notation found in the printed publications of Adrian LeRoy, Robert Ballard, Thomas Campian and others around the 16th century. Included are additional fonts and symbols that give the user some flexibility in style. By editing symbols in Sibelius or by choosing different fonts, the user can find options beyond strict adherence to the targeted style.

From a usage standpoint, the biggest differences fall in two areas:

Noteheads (centered noteheads on the mensural staff and dealing with alignment issues)
Rhythms in Lute tablature (accommodating the style using text to replace rhythms)

This is not the simplest route for creating Early Music. Applications such as Fronimo and Django which are designed to create early music will no doubt be easier for the new user who has no background with Sibelius. Also, those familiar with Sibelius but not familiar with scoring in this style will have some learning to do. Everyone will find some added steps are involved in using Sibelius with this package. However, the advantages are numeous and using the power of an application such as Sibelius with this style provides options which other applications cannot offer.

The LeRoy package works well with Sibelius 5 and 6 for both Mac and Windows (LeRoy.sib) and has been adapted to work with Sibelius 4 for Windows (LeRoy4.sib). However, with Sibelius 4 on the Mac, the font characters used for noteheads, flags, clefs, time signatures and a host of miscellaneous symbols are not visible in the dialog windows, even though some will display if applied to the score. This makes working with the LeRoy Manuscript Paper and/or House Style difficult if not impossible in Sibelius 4 for Mac. Nonetheless, some of the fonts can be used with Sibelius 4 for text styles such as lute tablature letters and numbers, lute rhythms and diapasons as outlined in this guide.

There are many attributes found in this package that the 21st Century musician will find unusual, yet somewhat familiar. This can at times be confusing. This package adds to Sibelius many symbols, noteheads, custom lines, and *text styles* to use. The modern user must understand that music notation in earlier centuries had not reached the level of standardization that we are accustomed to today. There was some variation in notation and not all elements translate exactly into modern practice.

Commonly, there were only two key signatures used - no flats or one flat. One might run across 2 flats (I actually found one example of F-dorian--three flats in an unconventional array), but these were not common. Although Sibelius will allow you to use any key signature you like, the score may appear awkward or naively conceived to musicians who are familiar with the style and difficulties are likely to arise when the user discovers that the notational system isn't as flexible as he or she had hoped.

The use of the sharp symbol was a little different than in modern notation. Sharps weren't used at all in key signatures until later periods. When used as accidentals, sharps, rather than denoting a specified pitch (such as C#), simply raised the pitch a halfstep. Therefore a note, B-flat, that has a sharp symbol in front of it is actually a B-natural, not a B-sharp. The symbol "X" which may appear to be a double sharp as we are accustomed to seeing in modern notation, actually is the same as the "#" symbol and raises the pitch a half step.

Both these symbols are found in a lute tablature, not as accidentals, but rather used to denote a shake (i.e. a trill or mordent), a tenuto, or a sustain depending on the context, the composer, region, or time period. Please be aware that the LeRoy package has an assortment of elements that come from various sources and not all would typically be used in the same score.

There is more to learn than can possibly be covered in this User Guide. The user (of the LeRoy Package) should spend some time becoming familiar with the music he is scoring for.

Please keep in mind that the music of this time was fairly simple yet beautiful and exciting. Assimilating this historic style can be an entertaining and enjoyable adventure.

INSTALLING AND USING THE LEROY PACKAGE

To install this package for use with Sibelius, first install the fonts (from the Windows or Mac folders), then open the Sibelius file (LeRoy.sib for Sibelius 5 or 6 for Windows or Mac, or LeRoy4.sib Sibelius 4 for Windows). Export this file as a Manuscript Paper (menu: File/Export/Manuscript Paper). Next, export the House Style (menu: House Style/Export House Style) and name it LeRoy or, if you like, choose another name.

Start a new score. In Sibelius's score creation wizard, scroll down to find the LeRoy manuscript paper, select it, then continue on by adding instruments, DO NOT select a house style (this is not at all necessary unless you have made some adjustments in another house style and want to include them), add the remaining details in Sibelius's score creating wizard and finish to create your new score.

You immediately see some differences from what you are accustomed to seeing in Sibelius. More will be explained in this text regarding how to use Sibelius features in conjunction with the LeRoy package.

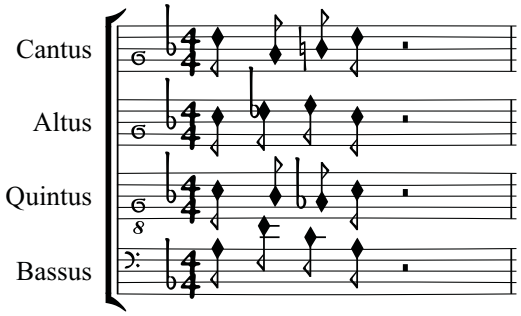
You can import the LeRoy house style into existing scores and have all fonts, symbols, instruments, lines and noteheads at your disposal. However, before importing a House Style into an existing score, it is advisable to start from scratch and practice with a new score to get some familiarity with the LeRoy package. Importing the House Style will likely cause some unsightly results initially. Having some familiarity with the package will enable you to easily identify incongruities and know how to deal with them. When importing a House style, it may be a good habit to save your file with a new name so not to loose your existing set-up.

NOTEHEADS

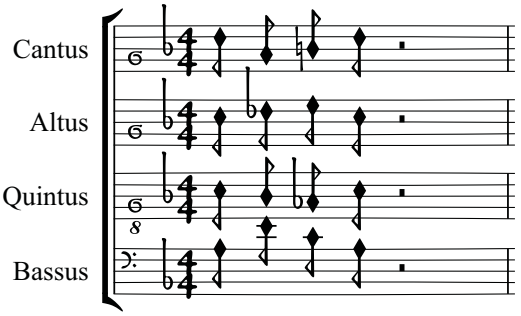
The default notehead with the LeRoy package is diamond shaped rather than round or oval. Also, the notehead is centered on the stem and you will see a different style of flags for 8th-notes and shorter durations. You should know that beams were not used in this style of notation but rather, all 8ths, 16ths and the like were single notes with flags.

Centering the noteheads causes problems in Sibelius with vertical alignment of notes in relation to each other as well as with accidentals and leger lines. This can cause an unsightly mess. There are ways to deal with this, some may be more labor intensive than others.

If you have only a single line, this may not be a serious issue. You may find it simple enough to drag an accidental a tad left or right. However in scores with multiple instruments or voices, which may mix tablature staves with mensural (standard) notation staves, you may want to make use of some additional noteheads available in the Notes panel of the Properties Window (notehead values 31-42). These relieve all the centering issues created by using the diamond notehead centered on the stem. Please note that applying them can be somewhat painstaking.



The left example illustrates how noteheads which are centered on their stems, have alignment issues with other voices and with accidentlas and leger lines.



Alignment is fixed by changing all downward stems to Note 33 and upward stems to Note 34.

FIrst, understand their makeup. Noteheads 31-41 visually remove the flag or beam from the notes on the page and replace them with a notehead, stem and flag. Confusing, yes. The rhythm is removed, then replaced, yet the vertical alignment is straightened out in the process.

The user chooses a notehead number that uses the correct rhythmic value AND the desired stem direction for each note on the page.

For rhythmic values of a quarter note and longer, select Noteheads 31 or 32.
For eighth notes, select Noteheads 33 or 34.
For sixteenth notes, select Noteheads 35 or 36.
For 32nd notes, select Noteheads 37 or 38.
For 64th notes, select Noteheads 39 or 40.
For any note value without a stem, select 41.
For blackened whole or double whole notes, select 42. (Blackened longas require manually substituting symbols.)
Notehead 11 returns to the familiar, modern oval notehead.

You can Command-Select on Mac or Control-Select on Windows, groups of notes and change them in one operation.

It is suggested that you enter a phrase or a complete piece using Notehead 0. Then make the appropriate changes afterward in a single process. Be aware that if you add notes after you have made changes to notehead values, Sibelius by default will add all new notes using Notehead 0 and further adjustments may be needed.

Chords and Multiple Voices

What if you have chords on a single stave? I'm afraid this isn't stylistically correct, in fact, this style of notation doesn't accommodate this well at all. Doing this in Sibelius adds even more concern and probably should be avoided. Truthfully, it just wasn't done. But what about keyboard music? Traditionally, accompaniment was done either using tablature or later with figured bass. Neither of these are really addressed with the LeRoy package. One somewhat quick solution would be to use Notehead 11 (typical round head) or Notehead 9 which uses the diamond notehead but doesn't center the note on the stem. Otherwise, you can delve into the realm of more difficulty. You can used a combination of noteheads within a chord. Selecting all noteheads except the one closest to the stem and changing their value to "8", will remove the stem or flag. This method only works with intervals of a third or a fourth. Experiment if you need more room to grow--where there's a will, there's a way and you can find it.

SYMBOLS

The LeRoy package adds an assortment of symbols that can be used at your discretion. These symbols come from a variety of sources, various composers, regions, periods, etc and therefore are best used with an understanding of the style and the symbols' correct application. Some of these wouldn't belong in the same piece of music, yet are included for the user to select at will.

Although, there is a liberal supply of various symbols supplied in this package, it should be noted that in earlier styles, such symbols weren't used in excess. Articulations and phrasing were usually applied at the discretion of the performer. However, it was common to include dots to indicate right hand fingering in lute tablature as well as a sustain line (available in the Lines menu) to denote sustained notes underneath faster melismas. More stylistic symbols were used in scores as Europe moved toward the Baroque era.

I repeat myself by saying that you should become familiar enough with the style for which you are scoring so to know the appropriate application of Symbols in Sibelius. It is easy for the modern eye to make assumptions about certain visuals found in this package. For instance, what may appear to be a repeat barline, often was simply a decoration used to signify the end of a piece or a separation between sections, similar to the modern double or final barline. Frequently, repeats are implied by the number of verses in a song or the steps and form of a dance which the music accompanies.

LINES

There are few additions to the line menu for use with lute tablature which can be found by scrolling to the bottom of the staff lines list. There is an arpeggio up and an arpeggio down line, similar to Sibelius default lines but which use a smoother wavy line to match the notational style. Also, there is a heavy sustain line typically used for bass notes in lute tablature. It is entered horizontally with a slight rise from left to right, usually rising gently from the notehead (letter or number) to the next space on the staff. Also, there is a "barre" line which looks like an expandable left parenthesis. This is used to show where the player uses a single finger across multiple strings on a single fret as is common today with "bar" chords.

Tablature, the Leroy Package, and Sibelius

Note: The frequent user of the LeRoy Package would find it helpful to create custom keyboard shortcuts for adding some of the text listed in this section, particularly the newly added text style "Lute Rhythms". To add custom keyboard shortcuts, go to Preferences (in Windows, menu:File/Preferences; on Mac, menu:Sibelius/Preferences). Alternately, these text styles are found in menu:Create/Text/Other Staff Text/...). In Preferences, you can also add a Keyboard Shortcut for the "0 fret" (or open string). I suggest " ` " which makes entering notes on the 10th fret much easier.

Sibelius offers lute tablature in French, Italian, and Spanish Tablature. The instruments offered are basically notational staff, then tab staves for the commonly used tenor in G, tenor in A, treble in D and bass in D. You can add others at your desire--please refer to the Sibelius user manual for information on how this is done.

The LeRoy package adds a few more instruments. When you start a new score and select the LeRoy manuscript paper, these instruments are all available in the Lute Family and include:

Cittern (as found in Thomas Morley's broken consort),
Pandora (ala Morley),
4-course and 5-course Renaissance guitar (in A)
Baroque Lute in 4 tunings.

As mentioned above, you can adjust these or create new instruments to your liking. Exporting as a Manuscript Paper and/or House Style will make these additions available to use in other scores.

These added instruments are available from the LeRoy Manuscript Paper when creating a new score. However, when starting a new score from another manuscript paper and choosing LeRoy as a House Style, these instruments aren't available in the initial score set up interface nor are they available later from the Instruments Menu. However, any available instrument can be put in the score and later changed to a newly added instrument using the menu: Create/Other/Instrument Change. In short, using a Manuscript Paper from the beginning is the easiest method, but importing a House Style still offers all instrument choices with a little extra work.

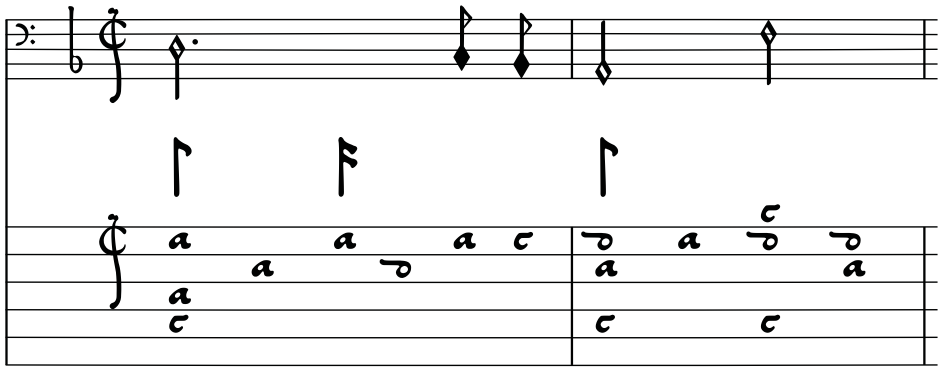
What is different with the LeRoy package? First, the tab staff is larger, more widely spaced at 60 (i.e. 60/32 of a space) rather than Sibelius's default 48. The tab letters and numbers use a custom font (LeRoy.ttf) which is taken from scans of Adrian Le Roy's *Livre de Guiterre* (1551-1555). The letters, of course, are taken from the tablature staves while tablature numbers are actually taken from the table of contents. The default clefs are taken from this collection while other historic clefs are available from the Symbols Menu. To change the clef defaults, please refer to your Sibelius user reference under Editing Symbols. Changing the default clef, you must select that symbol slot under the Clefs category and change it within that box of the symbols palette. Many symbols are available for articulations, etc. These come from a variety of sources and many are not found in the LeRoy publications. Yet all symbols have been adapted to the style of LeRoy and similar contemporaries who used the same early method of printing. So, as conjectural as they may be, all symbols should visually fit together in a single score.

There were a variety of styles used in early lute tablature. Many were written by hand. Adrian Le Roy's scores were typeset and printed, so to speak. This limits the size of the characters to fit within the space on the staff and therefore works very well with Sibelius since Sibelius attempts to center the character on the space or line. This feature in Sibelius makes handwritten style fonts difficult to use at times. The exact positioning of taller letters such as f, h, k, l are adjusted and when used at larger point sizes which overflow the space on the tab staff (a characteristic of hand written tablature) the vertical positioning looses uniformity and the lines appear to be written as on the ocean waves. In the LeRoy letter fonts, all characters are historically constricted to similar heights thus avoiding this issue.

Rhythms in Lute tablature:

Historically, rhythms are handled differently than in modern scoring. In many handwritten scores and nearly all printed scores, notes are not beamed together but are represented above the staff with a stem and flag (with or without an attached notehead). Typically, where there is a run of notes of the same value (e.g. a run of 32nd notes) a single rhythmic value is placed at the beginning of the passage, and no more rhythms are added until the note value changes.

Another idiom of tablature when accompanying voice or other instruments is that the lute's rhythmic value is 1/2 or 1/4 of the other notational staves. Therefore a quarter note on the lute staff may have one or two flags as would the eighth or sixteenth notes on the other staves. Unfortunately, Sibelius cannot accommodate this practice, at least not automatically. There are different ways which Sibelius users work around this issue. The way I choose to handle this with the LeRoy package offers a lot of flexibility and can adapt to any preference as long as there is no beaming of rhythms (beaming is not found in Adrian LeRoy's publications). This technique is harder to explain than it is to implement. It involves adding the rhythms as text above the staff.

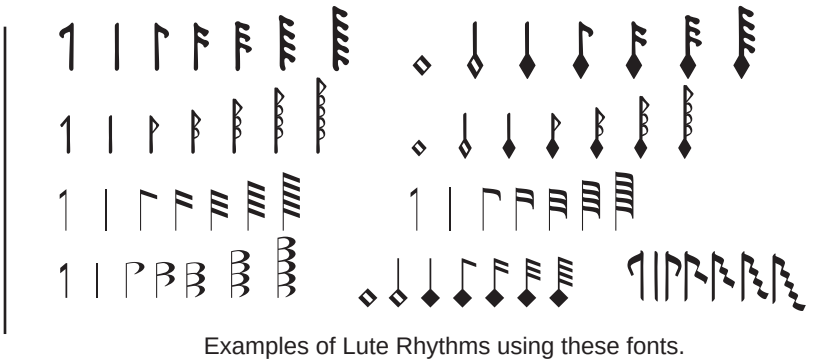


Included in the LeRoy package are a handful of fonts for lute rhythms:

- LeRoyLuteNotes1.ttf (based on Adrian LeRoy's publications)
- LeRoyLuteNotes1H.ttf (similarly styled with noteheads attached to mimic other styles)
- LeRoyLuteNotes2.ttf (based on the mensural notes of LeRoy)
- LeRoyLuteNotes2H.ttf (similarly styled with noteheads attached)
- LuteNotes1.ttf (a clean, basic style with straight, slanted flags)
- LuteNotes2.ttf (a clean, basic style with slightly curved flags)
- LuteNotes3.ttf (a modern rendition of the curved flags found in some styles)
- LuteNotes4H.ttf (a mixture of the three above with noteheads attached)
- LuteNotesWavey.ttf (a historic style where multiple flags are replaced by multiple waves on a single flag)

Due to height restrictions on fonts on some Windows operating systems, these fonts vary in size and may require adjustment in point size in the Properties Window. In the Leroy Package, the default Lute Rhythms Texas Style is set to LeRoyLuteNotes1.ttf at 20pt. You may need adjust this setting. Here is a suggested guide.

LeRoyLuteNotes1.ttf (20pt)
LeRoyLuteNotes1H.ttf (20pt)
LeRoyLuteNotes2.ttf (26pt)
LeRoyLuteNotes2H.ttf (26pt)
LuteNotes1.ttf (20pt)
LuteNotes2.ttf (20pt)
LuteNotes3.ttf (23pt)
LuteNotes4H.ttf (20pt)
LuteNotesWavey.ttf (20pt)



Examples of Lute Rhythms using these fonts.

With these fonts, the Sibelius user can add rhythms using the text style “lute rhythms” (menu:Create/Text/Other Staff Text/Lute Rhythms). The basic premise with all these fonts is that the numbers 1-7 (on the QWERTY keyboard) represent note values in succession (1 being the longest)*. The number 1 places a note with a stem and a flag pointing to the left (the wrong direction), number 2 placed a stem only, 3 places a note with a flag to the right, 4 places stem with two flags, 5 places stem with 3 flags, etc. This is similar to the application of rhythms in other lute-specific music scoring applications.

To add the rhythm text, start by selecting a note or chord. Go to Menu: Create/Text/Other Staff Text/Lute Rhythms (a new text style provided by the LeRoy package). You will see the cursor blinking above the selected note. Type values from 1-7 to enter the desired note value. Press space bar to advance to the next note or chord. Repeating this process, Sibelius will advance across the lute staff and rhythms are placed automatically aligned with the notes.

To add a dotted rhythm, there are two options: press shift plus the rhythmic value (1-7) or type a period after the note. The first method works with LeroyLuteNotes 1, 1H, 2, 2H, LuteNotesWavey and Lutenotes 1, 2 & 3. The second method also works with LuteNotes 1, 2, & 3 as well as LuteNotes4H. Depending on the method chosen, the user may switch between fonts in either of these overlapping groups. The advantage of using Shift+NoteValue is that this allows the dots to be nested into the crotch of the flag which is used in many styles.

Here is how to add the rhythms to your score. Since Sibelius automatically places rhythms onto the score, go ahead and let Sibelius add the rhythms as you input notes. Next, add the corrected rhythms in Lute Rhythm Text above the existing rhythms. (For a moment, there will be two sets of rhythms.)

Start by selecting a note or chord. Next, go to Menu: Create/Text/Other Staff Text/Lute Rhythms (a new text style provided by the LeRoy package). You will see the cursor blinking above the selected note. Type values from 1-7 to enter the desired note value. Press space bar as needed to advance to the next note or chord. Repeating this process, Sibelius will advance across the lute staff and rhythms are placed in close alignment with the notes. If you accidentally press spacebar too many times, double click on an earlier rhythm to reset your position and press spacebar to advance again.

**Footnote: Since the original writing, the rhythm fonts have been restructured to work on various Roman keyboard layouts. See pp 16-17.*

Now you can remove the original rhythms by means of one or two methods: either select the lute staff (triple-click) and change the notehead value to “8”. This is easy but unfortunately doesn’t remove the dots from dotted rhythms. The more complete way to accomplish this is to change the instrument to the same instrument without rhythms. Triple-click to select the entire staff, go to Menu: Create/Other/Instrument Change, then select the same instrument in the Instrument Family “Lute (without rhythms)”. I suggest using the first method until the score is finished, then if any dotted notes are in the score, apply the second method. There are many variations of these options to experiment with.

One last remark about beaming - with frequent note value changes, one may decide to allow some beaming in the score. A mixture of barring and rhythms via text can be implemented for better clarity especially to the modern eye. One can appreciate the need for beaming as music became more complex.

Diapasons or Bourdons

Diapasons are letters (or numbers in Spanish and Italian tablature) that are placed below the staff (or above the staff in Italian tablature) and denote the added bass strings found on later renaissance lutes having 7 or more courses. These can be added similarly to the technique listed above for corrected rhythms using Diapason Text (Menu: Create/Text/Other Staff Text/diapasons). You may also choose to enter a diapason using the Symbols Window which may be easier when your piece has few or sparsely placed diapasons.
Character layout for diapasons are:
- “a”, “s”, “d”, “f” for the first three diapasons (“A”, “S”, “D”, “F” place the horizontal slashes at an angle to the left of the letter).
-numbers 1-0 for numbers.
Italian tablature uses all numbers whereas French tablature uses a, /a, //a, ///a, then numbers 4 and up. The number “4” substituted for an “a” with four slashes meaning the fifth diapason.
Unfortunately, as with other lute software, diapasons will not play back in Sibelius.

Examples:

a ⇨ a A ⇨ a
s ⇨ a S ⇨ a
d ⇨ a D ⇨ a
f ⇨ a F ⇨ a

1-0 ⇨ I-O

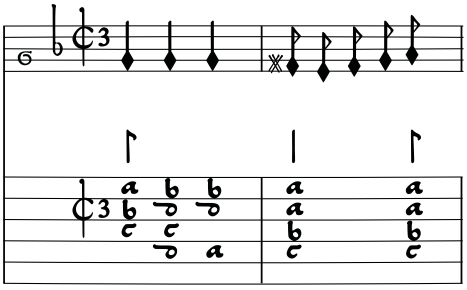
Time Signatures

Sibelius inserts time signatures that reflect the conventions of modern notation. 16th century music has similar groupings in bars but denoted the time signature in a variety of ways that would necessitate hiding the default time signature, replacing it with symbols or text. The numeric characters supplied in this package may appear to be stylistic but actually weren’t found this way in the music of the Renaissance.

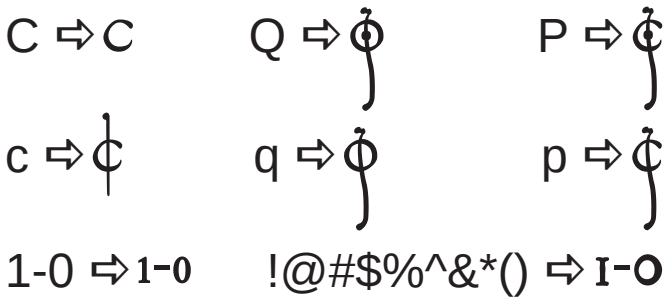
In the publications of Adrian Leroy as well as others, symbols similar to Common and Cut time are used and sometimes followed by the number three. Variations on this method are found and the user may choose combinations of symbols or text to accomodate a desired style. The LeRoy package comes with a special font (LeRoyTS.ttf) and accompanying staff text style [Time Signature (Supplemental)] to be used to supplement a hidden time signature.

Simply select the time signature and hide it (CMD/SHIFT/H on Mac or CTRL/SHIFT/H on Windows). Then add the text (menu:Create/Text/Other Staff Text/Time Signature(supplemental) and type the desired characters. C and c for common and cut time as per Adrian Le Roy. Q, q, P, p for similar prolations that resemble Luys Narvaez, numbers 1-0 for numbers in a Roman type face, and SHIFT+ 1-0 for numbers in the typeface LeRoy used.

The point size for the text style “Time Signature (Supplemental)” works for both tablature and mensural (normal) staves. On the tab staff, center the “C” or “O” in the second space from the top. On the mensural or “normal” staff, center the “C” or “O” on the second line from the top. See the title page of this User Guide.



time signature hidden and replaced with text style Time Signature(supplemental)



keymapping of Time Signature(supplemental) text

It is reasonably accurate to use any common Roman font for the time signature in conjunction with prolation characters from the Leroy fonts. Traditionally styled Roman fonts are found frequently in printed scores of the period and are used for lyrics, forwards, and other places throughout printed collections.

Layout and Spacing

First of all, it should be noted that music of the Renaissance was not found in score form as we know it. When songs were accompanied by other instruments, the parts were usually found in adjacent pages in a book and often were laid out at 90°, 180°, or 270° angles on the page so musicians could gather around a table with one copy of the music.

Since Sibelius doesn’t manage this practices, one might rely on printing separate parts and not worry at all about the appearance of the score. However, Sibelius makes it very easy to manage so I implore you to arrange the score in the neat, professional manner that Sibelius is so well suited to produce. Most modern editions of early music arrange the printed music in both professional looking score format and parts.

When scoring for lute or other tablature instruments, one should become familiar with the Engraving Rules dialog in Sibelius (menu: House Styles/Engraving Rules) and with the Staff Rulers (menu:View/Ruler/Staff Rulers).

Go to House Styles/Engraving Rules/Staves and notice the settings for spacing between staves and between systems. Also, notice the justification setting which causes Sibelius to fill the screen from top to bottom margins when the screen is XX% full. When adjusting the spacing, you may want to

set the justification to 99% so you can be certain of the spacing settings. When finished, you may choose to set the justification back to the original setting.

Sibelius spaces all staves equidistant from centerline to centerline. Larger tablature staves, therefore, are crowded closer together than other staves. Since the LeRoy package uses an even wider spacing than Sibelius's default lute staff, tablature staves are crowded even moreso. Adding rhythms and diapasons only makes things worse. Then adding lyrics to vocal lines makes a bigger mess yet. You can see that adjusting spacing can be a continual task.

Of course, you can simply drag the staves around as needed but it saves time in the long run to use the Engraving Rules settings first and allow ample room. Then drag staves as needed while entering music to the score. Follow up by switching on Staff Rulers (View/Rulers/Staff Rulers) to add uniformity to all staves and systems using the widest spacing needed for densest portion of your score as a guide.

Scores with Long Note Values

Music, particularly vocal music, in the Renaissance tended to use long note values. Often, a whole note might get the beat, in an equivalent time signature of 3/1(rather than 3/4) or 6/2 (rather than 6/8). Scoring in these time signatures can be awkward for the user at first.

In this sort of context, one will find that bars take up a lot more space than needed. The user will become accustomed to making adjustments in Note Spacing Rules (menu: House Styles/ Note Spacing Rule). If you change the Note Spacing Rule after adding some music, be sure to select the music and reset the Note Spacing (menu:Layout/Reset Note Spacing). In the example on the title page of this User Guide, I set the note spacing values to about 1/2 of the default settings (except for the space "Before First Note in Bar").

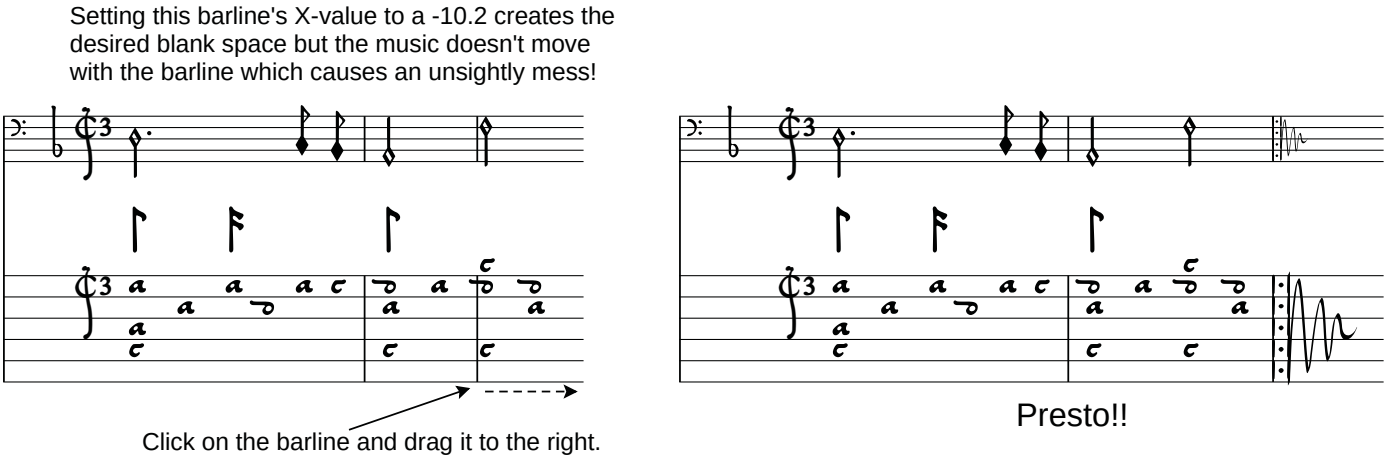
Extending Staff Lines Beyond the Final Bar

Historic examples of music of the Renaissance usually have staff lines reaching to the right margin of the page even when the bars themselves don't fill the entire width of the page. Although by default Sibelius places a barline at the end of every line or system and expands the bars to fill this space. There is a work around for moving the right-most barline of the line or system to the left as far as needed. This is handy for making space for a custos or to add a final decoration at the end of a piece or section and to leave a blank portion of the staff-line filling the unused space after the final bar. Here's how to move a barline to the left:

Select the barline. You may want to insert a line break or in some cases a page break (menu: Layout/Break/...). This will keep Sibelius from automatically reformatting the line as you add content and will avoid moving your added space to somewhere in the middle of a line or system.

With the barline selected, go to the Create menu and select Barline/Normal (or the type of barline you just selected). This changes the barline to a movable object. To move the barline, don't drag it, rather go to the Properties Window and in the General panel add a negative value to the X field which moves the barline to the left. The larger the negative value, the farther the bar moves to the left. Now you have a space for a custos or a final decoration or you can shrink the final bars to a normal length, leaving the staff lines that extend beyond the final barline blank.

OOPS!!! You might notice that while the barline moved, the contents of the bar did not. In some instances these contents may cross over the barline into the space you just created. This is easily remedied. Select the barline again and drag it to the right. You'll see the barline actually stays in place while the bar's contents move in the opposite direction--an odd behavior perhaps but a very effective way of leaving your space unchanged and moving the previous bar's contents onto the appropriate side of the barline.


Setting this barline's X-value to a -10.2 creates the desired blank space but the music doesn't move with the barline which causes an unsightly mess!
Click on the barline and drag it to the right.
Presto!!

A little summary: Before creating this space after the last barline for custos, decorations or for whatever purpose, it is best to wait until all music is added to the score. Then add a forced line break at the end of each system.

This does three things:

Keeps the systems intact
Keeps the added spaces positioned at the end of each line
Prevents Sibelius from reformatting the page layout and moving your added space to the middle section of a line

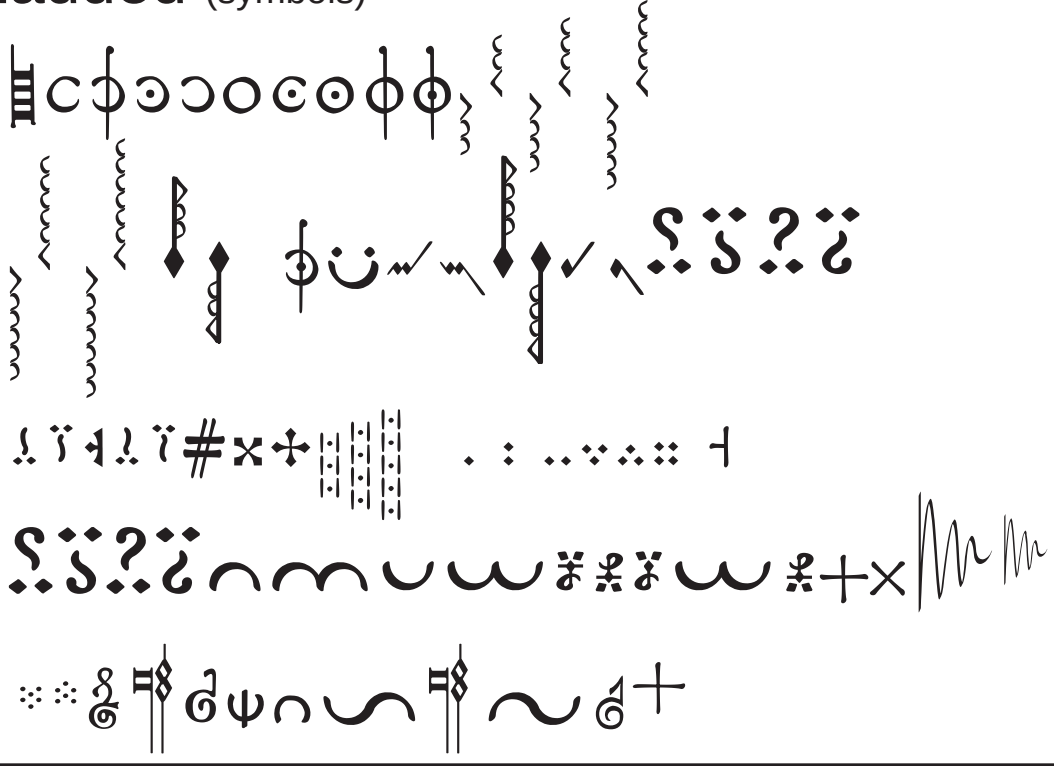
In Conclusion:

This User Guide only touches on a handful of topics. It could never be complete and of course, there are bound to be idioms found in early music that this pack does not address. New tweaks and additions may make these possible. Then just before we reach perfection, Sibelius will revamp their architecture and make all this as easy as what modern music engravers enjoy today. We could only hope so....but 'til then, there is the LeRoy package. You can build upon it and adapt it to your needs.

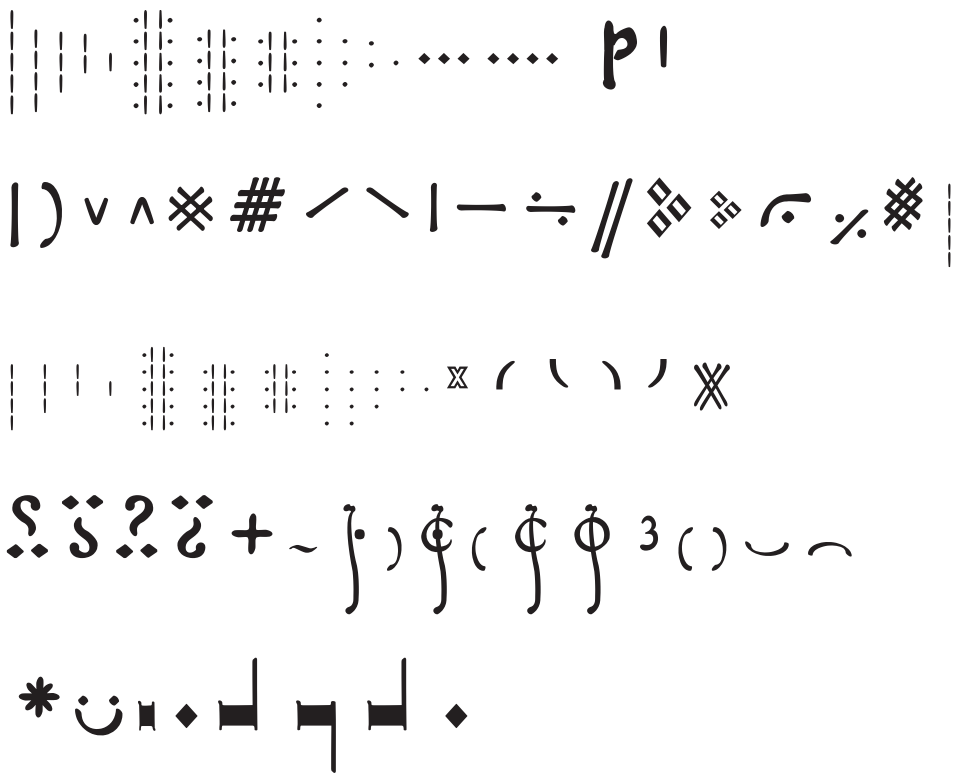
The following pages list examples of the characters provided in this collection.

LeRoy1 (symbols)

LeRoy1added (symbols)



LeRoy1added2 (symbols)



LeRoy (lute tab)

1234567890 (?)

abcdefghijklmnopqrstuvwxyz

LeRoy Condensed (lute tab)

1234567890 (?)

abcdefghijklmnopqrstuvwxyz

LeRoy Diapason

1234567890

LeRoyLuteNotes1 (lute rhythms)

LeRoyLuteNotes1H (lute rhythms)

LeRoyLuteNotes2 (lute rhythms)

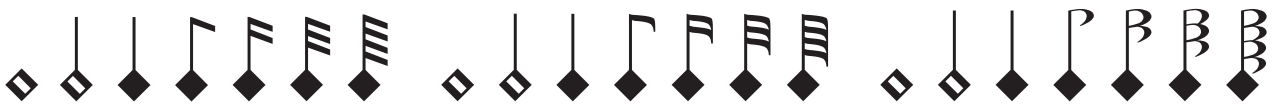
LeRoyLuteNotes2H (lute rhythms)

LuteNotes1 (lute rhythms)

LuteNotes2 (lute rhythms)

LuteNotes3 (lute rhythms)

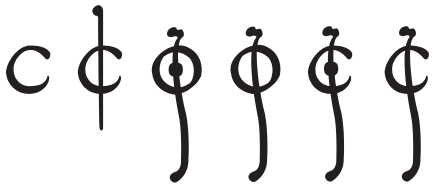
LuteNotes1 (lute rhythms)



LuteNotesWavey (lute rhythms)

LeRoyTS (supplemental time signatures)

1 2 3 4 5 6 7 8 9 0 I 2 3 4 5 6 7 8 9 O



International Keyboards:

Lute Rhythms as shown on the next page, were configured on the US keyboard layout. With the help of users from England and France, the fonts have been adapted to work on keyboards from a variety of countries, mainly Roman and Germanic in origin.

The numbers 1-7 work as described in all languages. Shift/1-7 works in many but not all. The user can move downward to the second row of characters (QWERTYU, QWERTZU, or AZERTYU) or to the third row of characters (ASDFGHJ). On these lower rows, the same principle works as on 1-7 where the left-most key is the longest duration and durations lessen with each key moving to the right. Pressing “Shift” with these same characters produces a dotted rhythm.

I believe this will cover most countries. If you find these do not work, please email me at *stevehorn@websentia.us*
and I will try to assist. I only speak English.

Keymapping of Lute Rhythms Explained

LeRoyLuteNotes1 1234567 ➡

LeRoyLuteNotes1 !@#$%^& ➡

LeRoyLuteNotes1H 1234567 ➡

LeRoyLuteNotes1H !@#$%^& ➡

LeRoyLuteNotes2 1234567 ➡

LeRoyLuteNotes2 !@#$%^& ➡

LeRoyLuteNotes2H 1234567 ➡

LeRoyLuteNotes2H !@#$%^& ➡

LuteNotesWavey 1234567 ➡

LuteNotesWavey !@#$%^& ➡

LuteNotes1 1234567 ➡ (varied stem lengths)

LuteNotes1 !@#$%^& ➡ (varied stem lenths)

LuteNotes1 qwertyu ➡ (uniform stem lengths)

LuteNotes1 QWERTYU ➡ (uniform stem lengths)

LuteNotes2 1234567 ➡ (varied stem lengths)

LuteNotes2 !@#$%^& ➡ (varied stem lenths)

LuteNotes2 qwertyu ➡ (uniform stem lengths)

LuteNotes2 QWERTYU ➡ (uniform stem lengths)

LuteNotes3 1234567 ➡ (varied stem lengths)

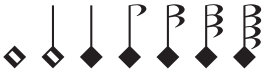
LuteNotes3 !@#$%^& ➡ (varied stem lenths)

LuteNotes3 qwertyu ➡ (uniform stem lengths)

LuteNotes3 QWERTYU ➡ (uniform stem lengths)

LuteNotes4H 1234567 ➡

LuteNotes4H qwertyu ➡

LuteNotes4H asdfghj ➡ 

Interchangeable using Shift+Value for dotted rhythms.

Interchangeable typing "Period" for dotted rhythms.